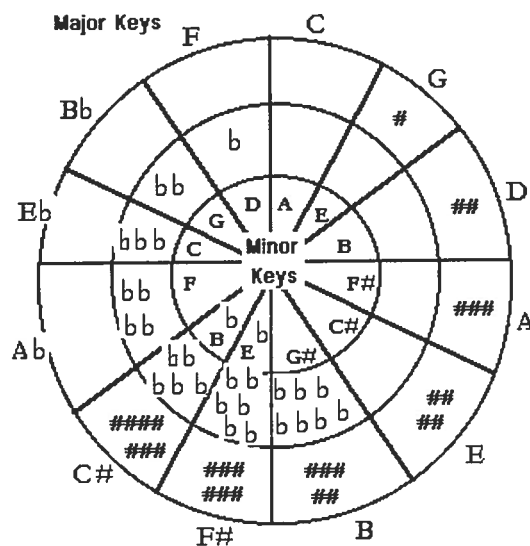
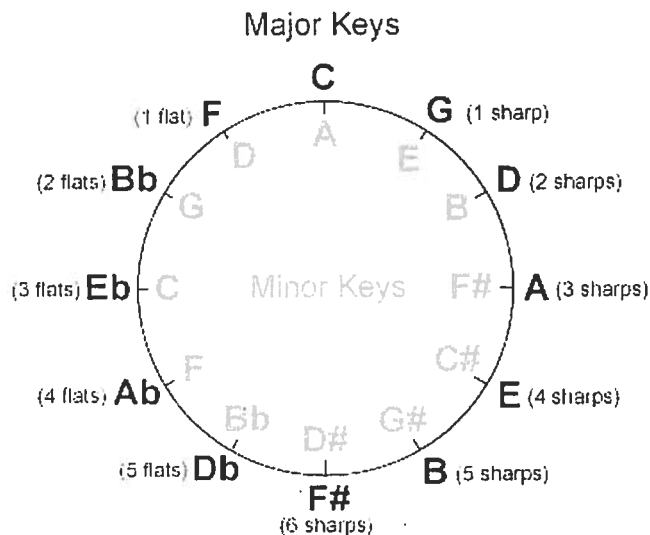


## Circle of Fifths



Both of the above examples illustrate the same concept: **The circle of Fifths**. The Circle of Fifths is an easy way to find out the key a song is in or how many sharps or flats are in a given key. It is called the Circle of Fifths because every key around the circle is a “fifth” away from its neighboring keys.

Keep in mind...

“Fifth” has the same meaning as “5<sup>th</sup> place” in a race. For example, the fifth note of the C major scale is G and the fifth place note above B flat is F. It works going down too. The 5<sup>th</sup> place note **below** E is A and the fifth **below** F sharp is C sharp.

So when should a note name include a sharp or a flat?

The key signature tells you when to add sharps or flats to a note or the name of a key. Every sharp or flat note in the key signature must be identified as sharp or flat wherever you use it (key signature name or half step).

Moving clockwise (up a 5<sup>th</sup> at a time) adds 1 sharp or takes away 1 flat at a time.

Moving counter-clockwise (down a 5<sup>th</sup> at a time) adds 1 flat or takes away 1 sharp at a time.

**The columns below illustrate which sharps/flats are used and where the half steps are located for each key signature:**

Key	Sharps	Which Sharps (underlined notes are the bottom of the half steps)
C/a	0#s	(B <sup>^</sup> C, E <sup>^</sup> F)
G/e	1#s	<u>F</u> # (B <sup>^</sup> C, E <sup>^</sup> G)
D/b	2#s	<u>F</u> # <u>C</u> # (F <sup>^</sup> G, C <sup>^</sup> D)
A/f#	3#s	<u>F</u> # <u>C</u> # <u>G</u> # (C <sup>^</sup> D, G <sup>^</sup> A)
E/c#	4#s	<u>F</u> # <u>C</u> # <u>G</u> # <u>D</u> # (G <sup>^</sup> A, D <sup>^</sup> E)
B/g#	5#s	<u>F</u> # <u>C</u> # <u>G</u> # <u>D</u> # <u>A</u> # (D <sup>^</sup> E, A <sup>^</sup> B)
F#/d#	6#s	<u>F</u> # <u>C</u> # <u>G</u> # <u>D</u> # <u>A</u> # <u>E</u> # (A <sup>^</sup> B, E <sup>^</sup> F#)
C#/a#	7#s	<u>F</u> # <u>C</u> # <u>G</u> # <u>D</u> # <u>A</u> # <u>E</u> # <u>B</u> # (E <sup>^</sup> F#, B <sup>^</sup> C#)

Key	Flats	Which Flats (underlined notes are the top of the half steps)
C/a	0bs	(B <sup>^</sup> C, E <sup>^</sup> F)
F/d	1bs	<u>Bb</u> (A <sup>^</sup> Bb, E <sup>^</sup> F)
Bb/g	2bs	<u>Bb</u> <u>Eb</u> (D <sup>^</sup> Eb, A <sup>^</sup> Bb)
Eb/c	3bs	<u>Bb</u> <u>Eb</u> <u>Ab</u> (G <sup>^</sup> Ab, D <sup>^</sup> Eb)
Ab/f	4bs	<u>Bb</u> <u>Eb</u> <u>Ab</u> <u>Db</u> (C <sup>^</sup> Db, G <sup>^</sup> Ab)
Dbb/bb	5bs	<u>Bb</u> <u>Eb</u> <u>Ab</u> <u>Db</u> <u>Gb</u> (F <sup>^</sup> Gb, C <sup>^</sup> Db)
Gbb/ebb	6bs	<u>Bb</u> <u>Eb</u> <u>Ab</u> <u>Db</u> <u>Gb</u> <u>Cb</u> (Bb <sup>^</sup> Cb, F <sup>^</sup> Gb)
Cbb/ab	7bs	<u>Bb</u> <u>Eb</u> <u>Ab</u> <u>Db</u> <u>Gb</u> <u>Cb</u> <u>Fb</u> (Eb <sup>^</sup> Fb, Bb <sup>^</sup> Cb)